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(Prices current 2008)

Violin I.

W. Wolstenholme.

Allegro ma non troppo.(M. M. $\text{♩} = 92$)

Allegro ma non troppo. (M. M. $\text{♩} = 92$)

The first system of the musical score consists of ten staves. The tempo is marked 'Allegro ma non troppo' with a metronome marking of quarter note = 92. The music is written in treble clef with a key signature of one sharp (F#). The first staff begins with a forte (*f*) dynamic and a series of eighth notes, followed by a piano (*p*) section. The second staff continues with a forte (*f*) section and a piano (*p*) section. The third staff features a mezzo-forte (*mf*) section, a forte (*f*) section, and a fortissimo (*ff*) section. The fourth staff has a piano (*p*) section, a forte (*f*) section, and a fortissimo (*ff*) section. The fifth staff begins with a piano (*p*) section, followed by a mezzo-forte (*mf*) section, a forte (*f*) section, and a fortissimo (*ff*) section. The sixth staff has a mezzo-forte (*mf*) section, a forte (*f*) section, and a fortissimo (*ff*) section. The seventh staff is marked 'p dolce e cantabile' and features a piano (*p*) section. The eighth staff has a mezzo-forte (*mf*) section, a forte (*f*) section, and a fortissimo (*ff*) section. The ninth staff has a forte (*f*) section, a fortissimo (*ff*) section, and a mezzo-forte (*mf*) section. The tenth staff has a mezzo-forte (*mf*) section, a forte (*f*) section, and a fortissimo (*ff*) section. The system concludes with a fortissimo (*ff*) section.

Violin I.

Violin I. score for measures 2 through 11. The music is written in treble clef with a key signature of one flat (B-flat). The score includes various dynamics and articulations:

- Measure 2: **F**, *p*, *mf*, *p*
- Measure 3: *p dolce*
- Measure 4: *p*, *f*
- Measure 5: *p*, *f*
- Measure 6: *p*, *f*
- Measure 7: *p*, *f*
- Measure 8: *f*, *mp cantabile*, *p*
- Measure 9: *f*, *ff*
- Measure 10: *f*, *p*
- Measure 11: *f*, *p*, *mf*

Rehearsal marks are indicated by letters: **F**, **G**, **H**, **J**, **K**, **L**, **M**, and **N**.

Violin I.

Violin I. score for measures 12 through 21. The music is written in treble clef with a key signature of one flat (B-flat). The score includes various dynamics and articulations:

- Measure 12: *ff*, *fff*
- Measure 13: *Andante tranquillo.*, *pp*, *G. P. pp*
- Measure 14: *f*, *pp*
- Measure 15: *Presto.*, *p*
- Measure 16: *mf*, *f*
- Measure 17: *ff*
- Measure 18: *f*, *ff*
- Measure 19: *f*, *ff*
- Measure 20: *f*, *ff*
- Measure 21: *fff*

Rehearsal marks are indicated by letters: **F**, **G**, **H**, **J**, **K**, **L**, **M**, and **N**.

Violin I.

Violin I musical score, page 10. The score consists of ten staves of music. It begins with a treble clef and a key signature of one sharp (F#). The music features various dynamics including *f*, *mf*, *ff*, and *p*. There are several slurs and accents throughout. A fermata is present over a measure in the sixth staff. The piece concludes with a double bar line.

J. 780 L.

Violin I.

Violin I musical score, page 3. The score consists of ten staves of music. It begins with a treble clef and a key signature of one sharp (F#). The music features various dynamics including *f*, *ff*, *p subito*, *p dolce*, *p*, *mf*, and *ff*. There are several slurs and accents throughout. A fermata is present over a measure in the second staff. The piece concludes with a double bar line.

J. 780 L.

Violin I.

Andante tranquillo. (M. = 84)

3 *mp* *p* *f* *pp* *rit.* *atempo* *p* *p* *mf* *cresc. poco a poco* *ff* *f* *dim.* *p* *mp* *dim.* *p* *f* *ff* *allargando* *più lento* *p*

J. 780 L.

Violin I.

L *mf* *f* *ff* *5* *M* *1* *pp* *ff* *ff* *1* *mf* *p* *1* *mf*

J. 780 L.

Violin I.

Violin I score for page 8, measures 1-16. The score is in 2/4 time with a key signature of one flat. It features various dynamics including *ff*, *mf*, and *p*, and includes first and second endings. Measure 16 contains a key signature change to one sharp (F#).

Violin I.

Tempo I.

Violin I score for page 5, measures 1-8. The score is in 2/4 time with a key signature of three flats. It features dynamics including *p*, *pp*, and *rall. molto*.

Menuetto.
Maestoso. (♩ = 126)

Violin I score for page 5, measures 9-24. The score is in 3/4 time with a key signature of one sharp (F#). It features various dynamics including *p subito*, *ff*, *mf*, *p*, *mf cresc.*, *largamente*, *ff*, *cresc.*, and *ff*. Measure 24 contains a key signature change to one flat.

Violin I.

Trio. 1 *sempre p*

pp *f* *mf* *p* *1* *p* *1*

p subito *f* *ff* *mf* *p* *mf cresc.* *a tempo* *f* *largamente* *ff* *p* *cresc.* *f* *ff*

Violin I.

The first system of the musical score for 'The Swan' from 'The Nutcracker' is presented. It consists of two staves. The upper staff is for the Violin I and the lower staff is for the Violin II. The key signature is one sharp (F#), and the time signature is 3/8. The tempo is marked 'Presto. (♩ = 92)'. The score begins with a treble clef and a key signature of one sharp. The first staff has a 'G' above the first measure. The second staff has a 'G. P.' above the first measure. The score includes various dynamic markings such as *mf*, *p*, *f*, and *ff*. There are also articulation marks like accents and slurs. The system ends with a double bar line and a repeat sign.

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(Prices current 2008)

Violin II.

W. Wolstenholme.

Allegro ma non troppo. (♩ = 92).

Allegro ma non troppo. (♩ = 92).

f *p* *mf* *ff* *p* *f* *mf* *p* *f* *mf* *p* *ff* *p subito.* *p dolce* *mf* *f* *ff*

A **B** **C** **D** **E**

Laudy & Co 139, Oxford Street London, W.

J. 780 L.

Violin II.

Violin II musical score, 12 staves. The score includes various performance markings and dynamics:

- Staff 1: *mf*
- Staff 2: *mf*
- Staff 3: *p*, *p dolce*
- Staff 4: *p*, *f*
- Staff 5: *p*, *f*
- Staff 6: *fp*, *cantab.*
- Staff 7: *p*, *f*
- Staff 8: *ff*, *f*
- Staff 9: *p*, *f*
- Staff 10: *mf*, *p*
- Staff 11: *mf*, *f*, *ff*, *p subito*
- Staff 12: *p dolce*

Rehearsal marks are indicated by letters: F, G, H, J, K, L, M, N, O, P.

Violin II.

Violin II score for page 10, measures 1-16. The score is in 3/4 time and features various dynamics including *ff*, *fff*, *p*, and *pp*. It includes markings for "Andante tranquillo.", "G.P.", and "Presto.".

J. 780 L.

Violin II.

Violin II score for page 11, measures 1-16. The score is in 3/4 time and features various dynamics including *ff*, *p*, *mf*, and *f*. It includes markings for "Andante tranquillo." and "a tempo.".

J. 780 L.

Violin II score, page 4. The music is in G major (one sharp) and 4/4 time. It features a variety of dynamics including *p*, *pp*, *mf*, *ff*, *f*, *sf*, and *pp*. The score includes a first ending marked with a '1' and a second ending marked with a '2'. A section marked 'D' is indicated. The tempo changes to 'più lento' and 'allarg.' in the middle of the page. The tempo returns to 'Tempo I.' towards the end. The piece concludes with a 'rall. molto' section. The publisher's code 'J. 780 L.' is at the bottom.

Violin II score, page 9. The music continues from page 4. It features a variety of dynamics including *ff*, *mf*, *p*, *f*, and *ff*. The score includes a first ending marked with a '1' and a second ending marked with a '2'. A section marked 'N' is indicated. The tempo changes to 'più lento' and 'allarg.' in the middle of the page. The tempo returns to 'Tempo I.' towards the end. The piece concludes with a 'rall. molto' section. The publisher's code 'J. 780 L.' is at the bottom.

Violin II.

Violin II score for page 8, measures 1-16. The score is in G major, 3/4 time. It features various dynamics including *p*, *mf*, *f*, and *ff*, and includes fingerings and articulations like slurs and accents. Markings include 'K' at measure 4, 'L' at measure 8, and 'M1' at measure 12.

J. 780 L.

Violin II.

Menuetto.
Maestoso. (♩ = 126).

Violin II score for page 5, measures 1-16. The score is in G major, 3/4 time. It features various dynamics including *f*, *p subito*, *cresc.*, *ff*, *mf*, *p*, *largamente*, *f*, and *sempre p*. It includes a repeat sign at measure 10 and a 'Trio' section starting at measure 14.

J. 780 L.

Violin II.

Violin II score page 6. The music is in 6/8 time. It features various dynamics including *p*, *pp*, *f*, *mf*, *ff*, and *cresc.*. There are also markings for *a tempo* and *largamente*. The piece includes first and second endings, with the first ending leading to a section marked 'G'.

Violin II.

Violin II score page 7. The music is in 6/8 time. It begins with the tempo marking *Presto.* (♩ = 92). Dynamics include *G. P.*, *mf*, *f*, *ff*, *p*, and *ff*. There are also markings for *1 ff* and *ff H*. The piece includes first and second endings, with the second ending leading to a section marked 'J'.

Quartet (No 1).

Viola.

W. Wolstenholme.

Allegro ma non troppo. (♩ = 92)

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J. 780 L.

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Viola.

1

F

G *dolce* *mf* **H**

f *p*

f *p*

J *fp* *Solo* *mp cantabile*

K *f* *ff*

L *sf* *p*

M *f* *p* *mf* *f*

N *p* *mf* *f* *ff* *p*

subito **C** *dolce* *p*

Viola.

1

sf *p* *f* *ff* *fff*

Andante tranquillo.

pp G.P. *pp*

1

mf *f* *pp*

Presto.

p *mf* *f* *ff*

2

1

fff

Viola.

p *mf* *f* *ff*

Andante tranquillo. (♩ = 84)

p *mf* *f* *ff*

2

3

p *f* *pp*

rit.

p

1

Viola.

p *pp* *p* *mf* *ff* *p* *2* *3* *E* *f* *ff* *più lento* *sf* *p* *Tempo I.* *p* *pp* *pp* *rall. molto*

Viola.

ff *ff* *ff* *1* *mf* *p* *mf* *N* *f* *mf* *f* *3* *ff* *1* *1* *1* *Solo* *0* *mf* *1* *mf* *1* *p* *mf* *1* *2* *f* *ff* *mf*

Viola.

Musical score for Viola, page 8. The score consists of 12 staves of music in 3/4 time. It features various dynamics including *mf*, *f*, *ff*, *p*, and *pp*, and includes markings for "2", "3", "K", "L", and "M2". The music is written in a single system with multiple staves.

Viola.

 Menuetto.
 Maestoso. (♩ = 126)

Musical score for Viola, page 5. The score consists of 12 staves of music in 3/4 time. It features various dynamics including *mf*, *f*, *ff*, *p*, and *pp*, and includes markings for "1", "2", "3", "4", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100". The music is written in a single system with multiple staves.

Trio. 1

sempre p

p

mf

p *pp* *mf*

1 2 3 4 5 6 *p* *f*

ff *mf*

1 2 3 4 5 6 7 *p* *mf* *cresc.*

f *ff* *p* *f*

ff *mf* *G*

1 2 3 4 5 6 *p*

Presto. (♩=92) 1

G. P. *mf*

f *ff*

1 *ff* *f* *mf* *ff* *ff*

2 *ff* *mf* *p*

mf *f* *ff*

ff

1 *mf*

1 *ff*

f *ff* *p*

ff

1 *mf*

1 *ff*

1 *mf*

1 *ff*

2 *p* *G. P.*

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Violoncello. W. Wolstenholme.

Allegro ma non troppo. (♩=92.)

f *p* *mf* *ff* *p subito* *p dolce* *cantabile* *mf* *p* *ff*

Violoncello.

Violoncello musical score for J. 780 L. The score is written in bass clef and includes various dynamics and articulations. The notation includes slurs, accents, and fingerings. The score is divided into measures by bar lines. The dynamics range from *p* (piano) to *ff* (fortissimo). The articulations include *pizz.* (pizzicato) and *arco* (arco). The score is marked with various letters (F, G, H, K, L, M, N, O, P) and a number 1. The tempo is marked *mp cantabile*. The score is marked with various dynamics and articulations.

1

p *mf* *p* *p dolce*

pizz. *p*

arco *f* *pizz.* *p* *arco* *f*

pizz. *p* *arco*

fp *mp cantabile*

f

ff *sf* *p*

f *mf*

f *p*

mf *f* *ff* *p subito*

p dolce

Violoncello.

Violoncello score page 10. The page contains ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Andante tranquillo." and the time signature is 3/4. The first staff has a first ending bracket. The second staff has a first ending bracket. The third staff has a first ending bracket. The fourth staff has a first ending bracket. The fifth staff has a first ending bracket. The sixth staff has a first ending bracket. The seventh staff has a first ending bracket. The eighth staff has a first ending bracket. The ninth staff has a first ending bracket. The tenth staff has a first ending bracket. The score includes various dynamics: *sf*, *p*, *f*, *fff*, *pp*, *mf cantabile*, *f*, *pp*, *p*, *mf*, *f*, *ff*, *fff*. The tempo changes to "Presto." at the beginning of the sixth staff. The score ends with a double bar line.

J. 780 L.

Violoncello.

Violoncello score page 3. The page contains ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Andante tranquillo." and the time signature is 3/4. The first staff has a first ending bracket. The second staff has a first ending bracket. The third staff has a first ending bracket. The fourth staff has a first ending bracket. The fifth staff has a first ending bracket. The sixth staff has a first ending bracket. The seventh staff has a first ending bracket. The eighth staff has a first ending bracket. The ninth staff has a first ending bracket. The tenth staff has a first ending bracket. The score includes various dynamics: *cantabile*, *p*, *mf*, *f*, *ff*, *p*, *ff*, *p*, *mf*, *f*, *ff*, *pp*, *rit.*, *a tempo*, *mp cantabile*. The tempo changes to "Andante tranquillo. (♩=84.)" at the beginning of the sixth staff. The score ends with a double bar line.

J. 780 L.

J. 780 L.

J. 780 L.

Violoncello score for page 8, measures 1-16. The score is in bass clef with a key signature of one flat. It features various dynamics including *p*, *mf*, *f*, *ff*, and *pp*, along with articulation marks like accents and slurs. Rehearsal marks K, L, and M are present. Measure numbers 1, 2, 3, and 4 are indicated.

Violoncello score for page 5, measures 1-16. The score is in bass clef with a key signature of one flat. It features various dynamics including *f*, *ff*, *p*, *mf*, and *cresc.*, along with articulation marks like accents and slurs. Rehearsal marks 1, 2, 3, 4, 5, 6, 7, and 8 are indicated. The section is labeled "Trio." and "F a tempo".

Violoncello.

Violoncello score for page 6, measures 1-24. The score is in bass clef with a key signature of one flat. It features various dynamics including *p*, *mf*, *pp*, *f*, *ff*, and *cresc.* There are also performance markings like *pizz.* and *arco*. The piece concludes with a *Presto* section starting at measure 25.

Measures 1-24:

- Measures 1-4: *p*, first ending bracketed.
- Measures 5-8: *mf*, *p*.
- Measures 9-12: *pp*, *mf*.
- Measures 13-16: *p*, *cresc.*
- Measures 17-20: *f*, *ff*.
- Measures 21-24: *mf*, *p*, first ending bracketed.

Measures 25-32 (Presto, 92):

- Measures 25-28: *mf*, *arco*, *pizz.*, *arco*, *mf*, *cresc.*, *a tempo*.
- Measures 29-32: *f*, *largamente*, *ff*.

Measures 33-40:

- Measures 33-36: *p*.
- Measures 37-40: *cresc.*, *f*.

Measures 41-48:

- Measures 41-44: *ff*.
- Measures 45-48: *ff*, *Presto*, *G. P.*, *mf*.

Measures 49-56:

- Measures 49-52: *mf*, *G. P.*, *mf*.
- Measures 53-56: *mf*, *G. P.*, *mf*.

Violoncello.

Violoncello score for page 7, measures 1-24. The score continues from page 6, featuring dynamics like *f*, *ff*, *mf*, and *p*. It includes performance markings such as *pizz.*, *arco*, and *psubito*. The piece concludes with a first ending bracketed.

Measures 1-24:

- Measures 1-4: *f*, *ff*.
- Measures 5-8: *mf*, *ff*.
- Measures 9-12: *mf*, *p*, *ff*.
- Measures 13-16: *mf*, *arco*, *ff*.
- Measures 17-20: *psubito*.
- Measures 21-24: *ff*.

Measures 25-32:

- Measures 25-28: *mf*.
- Measures 29-32: *mf*.

Measures 33-40:

- Measures 33-36: *mf*.
- Measures 37-40: *mf*.

Measures 41-48:

- Measures 41-44: *mf*.
- Measures 45-48: *mf*.

Measures 49-56:

- Measures 49-52: *mf*.
- Measures 53-56: *mf*.

William Wolstenholme (1865-1931), English organist and composer, was born blind. He studied at the College for the Blind in Worcester and at Oxford, where he was the only blind musician to take the B.Mus. Degree since John Stanley in the 18th century. Elgar took an interest in him, became one of his teachers and acted as his amanuensis. He held various appointments as organist but also toured as recitalist, visiting the United States in 1908.

EDITION LAUDY.

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